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Henri Temianka Correspondence; (rharris)

George Sturm

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Description

This collection contains material pertaining to the life, career, and activities of Henri Temianka, violin virtuoso, conductor, music teacher, and author. Materials include correspondence, concert programs and flyers, music scores, photographs, and books.

Keywords

Henri Temianka, Roy Harris, November 28, 1967, culture, virtuosity in musical performance, violinist, chamber music, music rehearsal, California Chamber Symphony, discontent, money, funds, legal matters



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November 28, 1967

Mr. Henri Temianka
2915 Patricia Avenue
Cheviot Hills
Los Angeles 64, California

Dear Henri:

We have your letters and enclosures of November 21 and 23 and must confess to being somewhat puzzled by several aspects of the situation surrounding Roy Harris' new PIANO CONCERTO. However, nothing perplexes us more than your statement that the tone of our telegram to Harris is in any way uncomplimentary to you, and it is this matter which I should like first of all to discuss and clarify.

As you will surely understand, relations between composers and publishers are of a very special and personal nature but at their very core are administrative and purely business considerations. Thus, we have a standing agreement with all our composers that we not only may but that we must be consulted on such legal and financial matters as commissions, exclusivities, etc. if we are to become involved as the publishers of a given work. On the basis of the information we were given by Dr. Harris regarding the circumstances and terms of the offer you made in behalf of the California Chamber Symphony for the premiere of his PIANO CONCERTO, our management felt compelled to advise the composer against acceptance. I can assure you that such advice is in no way unique or even unusual and that it most certainly does not reflect any ill will or "uncomplimentary" feeling about you or your organization. Quite on the contrary, no one is more aware of the admirable service which you have been performing for contemporary music and musicians than we are, and my recent trip to California has only served as a corroboration of this awareness. Quite simply, however, as publishers entrusted with one of this country's largest and most prestigious catalogues, we are in a position to know what the standard fees for commissions are and also what the costs of preparing and producing musical materials are. Based entirely on this practical experience, our management is called upon frequently to guide and counsel our composers, and the present case

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is merely one such instance.

All of us deeply regret that this issue has apparently mushroomed and that people have been offended by developments in an originally promising undertaking. Under the circumstances, however, you are probably quite correct when you state that the whole matter had best be dropped since no useful purpose can be achieved from a "mudslinging contest".

Cordially,



George Sturm
Performance Department

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